

WITH A GLANCE BEHIND THE SCENES

ELSIE JANIS
AND KIDDIES
IN "THE
LADY OF THE SLIPPER"
GLOBE THEATRE



ZELDA SEARS
IN
"THE WARDROBE
WOMAN"
OF PROCTORS



MARGUERITE CLARK IN THE FAIRY TALE PLAY "SNOW WHITE"
WITH ONE OF THE DOLLS DRESSED BY MISS CLARK FOR A CHARITY BALANCE

MELODRAMA A LEVELLER

Boos, Cheers and Little Shrieks of Fearful Delight Come from Boxes as Well as Gallery Gods at "The Whip."

Human nature is pretty much the same, whether in Fifth avenue or Ninth avenue. The same cardinal emotions sweep over the individual in pretty much the same way. Fifth avenue exercises a repressing control over the outward display of those emotions, that is all.

If you doubt it, and want to see just how primitive the fashion plates of society are when off their guard, an excellent opportunity exists right in staid old New York, where society usually wears its most proper face. Society has taken up a new and unusual fad, melodrama, which is in itself primitive. True, it is sublimated melodrama, with the stamp of royal favor abroad, but melodrama with all its thrills, pitiful ruined girls, sick battered villains, magnificent heroes and heroines and wild sensationalism nevertheless. And society splits its delicate gloves applauding, and laughs, hisses and shrieks as the mood fits the occasion, just as the small boy of twenty years ago did in the top gallery of the old melodrama theatres so popular in those days.

The coming of "The Whip" to the Manhattan Opera House, where society was wont to flock in other days to hear Mary Garden and Tetrazzini, was responsible for this innovation. The tired business man and the jaded social queen, wearied by functions, problem plays, musical comedies and cabarets, found something delightfully new in the ardent sensuality and deftly polished primitiveness of the Drury Lane melodrama. It was a standing invitation to be natural, to cheer the hero and boo the villain, to become wildly excited and hysterical when the racehorse lies in a stalled car directly in the path of the thundering express train and to laugh with real glee over the antics of the trainer, locked up over the week end by chance in the chamber of horrors in London's famous waxworks.

"Make me a child again, just for to night," seems to have been accorded favorable response when one looks over the audience at the Manhattan. It is the public rather than the performers that provides the fun. The expectant, palpitating spirit of melodrama that we all knew in early youth, when the theatre was an unusual mystery, hangs over the house. Darkness is thrown over it on every possible pretext, a circumstance that heightens the stage illusions and intensifies the mischievous spirit of youth, evident in the strained, white faces that peer through the gloom.

The horses trot noisily on. "Ah-h-h-h!" cries the house in full chorus, much after the style of the exclamation that follows the flight of a rocket at a fireworks exhibition.

The comedy relief hero kisses the middle aged comedienne. "Um-m-m-m!" comes the approving chorus from boxes and gallery alike.

"Bravo! Bravo!" whoops the house in glad acclaim, and even the uninitiated realize that the villain has been foiled. And here comes the evilly disposed person to take his curtain call. Need any one be told? "Bo-o-o-o! Bo-o-o-o! Bo-o-o-o!" shrieks the audience, old and young, rich and poor alike.

The sociologist would find in this supreme moment the goal of all his search—real democracy. Democracy of noisy clamor, perhaps, but real democracy at that, a brotherhood that knows no distinctions of caste or attire or locale. That may be the real secret of the tremendous success of the play, the opportunity for a revival of long forgotten emotions. Half the fun of a ball game is "rooting"; football is said by many to have no other excuse for existence, and "The Whip" lives, breathes and has its being by virtue of the same spirit.

MARTIN HARVEY'S PLANS

Include Production of *Edipus Rex* in This Country Next Year and the Presentation of *Hamlet* in London with Great Simplicity.

London, Dec. 27.—Negotiations which are now in progress point to the fact that the date is not far distant when New York players will have the opportunity of witnessing one of the most striking and successful productions staged in London for some years. The play under notice, "Edipus Rex," in which Martin Harvey appeared with signal success at Covent Garden, and which was produced by Professor Max Reinhardt, is to be taken to New York in its entirety, and the moment of its production will be so arranged that Professor Reinhardt will be able to personally supervise it. It is hardly likely that this will occur before the next autumn season, or even a little later, for Mr. Harvey has other productions under preparation in conjunction with Professor Reinhardt, William Poel and Laurence Blyton, who, by the way, is now in the United States.

In telling of his keen desire to take "Edipus Rex" to New York, Mr. Harvey said one point that was causing him some anxiety was the selection of a suitable building. It was, he explained, such an enormous undertaking that he could not take it upon his own shoulders without giving the matter the fullest thought and care. "You see," he said to a Tribune reporter, "I have one plan, or one hopes one plans, and I cannot expect to be in such close touch with an American audience. I cherished the hope that I should have been playing "Edipus Rex" in New York this autumn, but it needed so much preparation that I found it impossible. And yet I cannot help telling myself that the American people would welcome it just as the English audiences did at Covent Garden, where it was played at grand opera prices, and when taken to the provinces was one continuous success, in spite of the necessity for increasing all the charges of admission. Moreover, it is infinitely better now than ever it was, because I have had my chorus trained to chant the lyric odes, which were only spoken originally. It is not for me to emphasize too strongly the success that it achieved here, but the consensus of authoritative opinion was that no play produced here during the last two hundred years had created such a profound impression as "Edipus Rex" at Covent Garden. That, of course, intensifies my desire to stage it in America, and maybe before the time of my visit arrives I shall have added a second part. But as yet that is purely problematic."

Turning to his more immediate projects, Mr. Harvey said he was now preparing a production of "The Taming of the Shrew," which is to be given in London early in the new year. In this he has the assistance of Mr. Poel, and it is to be done after the manner of "Edipus Rex" on an "open stage" and with the utmost simplicity of scenery. "Where you have to deal with great tragedies and poetic plays," he observed, "scenic effect, which is more realization than suggestion, is much better. Poel was the originator of this. He started some years ago giving performances in the Elizabethan method, without any effort at illusion. That way may be all right for the antiquarian, but for us to do it to-day would be affecting an innocence in a primitive sense—which would be bad art. It would be something like the painter who painted as if he had not learned to draw—a sort of Wardour street culture which would not do. But while the influence of William Poel has been natural and healthy, he has shown us the advantage of the open stage for Shakespearean plays and tragedies. My final conversion to this idea came with Reinhardt's production of "Edipus Rex." I have come completely over to the view that the work of author and actor is seen and felt at its best and simplest and most ornamental surroundings, and in support of my belief that the plain way of producing a Shakespeare play is the right way, I can assure you

with utter earnestness that "Hamlet" never appealed to me so powerfully as when, attired in our ordinary clothes, we rehearsed it in a most severely undorned hall, the stage being at the time required for the fitting of the scenery.

"I would not for the world suggest that actors and 'boarders' are articles of dress appropriate to the stage presentation of 'Hamlet,' but I do submit, and most emphatically, that if an interpretation of Shakespeare's work, under the conditions I have referred to, can cause those who took part in it to look back upon the occasion with the fullest pleasure, it only shows how futile and wasteful it is to go to the other extreme in production, and to load up the play with elaborate scenic illusions, to the subordination of the author's and the actor's art."

Mr. Harvey, who is to be associated with Professor Reinhardt in the production of "Hamlet" in London in April next, is already working on the project with Reinhardt, who, Harvey says, is now well forward with his work.

"From the plans and models he has prepared for me I am able to say that 'Hamlet' will be given by my company and me in surroundings magnificent in their simplicity. If I am able to obtain a suitable theatre in time I shall submit the Reinhardt production of Shakespeare's tragedy at one special matinee soon after Christmas. But theatres large enough for the Reinhardt manner are not so plentiful in London as to encourage the hope that one could be found, even for a matinee during January, and it is more than probable that the Reinhardt 'Hamlet' will not be seen before the opening of my season."

During the season which begins in April, Mr. Harvey will also stage the Armenian play which has been written for him by Mr. Blyton. He confesses that he holds no great opinion of the role of King Arthur for the stage, because the character lacked the attractiveness of the human note. "But," he added, "you can get a tremendous amount of drama out of the disaster that comes to the King through his absorption in his work—and here, I venture to think, you will find matter that appeals to the modern man and the modern life. The tragedy of the



EITHY OLIVE IN "RUTHERFORD'S SON" OF THE LITTLE THEATRE



FRANK TINNEY OF HAMMERSTEIN'S VICTORIA



DOUGLAS FAIRBANKS IN "HAWTHORNE OF THE U.S.A." GRAND OPERA HOUSE



BELLE BLANCHE OF THE UNION SQUARE THEATRE

ANNIE RUSSELL IN "THE RIVALS" OF THE THEATRE

stress on that part of the legend which shows what tragedies await the man who, absorbed by worldly duties and ambitions, and secure (as he thinks) in the knowledge of his own virtues, can spare no need for home affairs and the little daily human appeals of which they are made up.

AT THE VARIETIES

Stars Shine on Burlesque and Vaudeville Bills.

A variety of new numbers, including several vaudeville stars, have been secured for the entertainment of vaudeville and burlesque audiences during the coming week.

Alhambra.

At B. F. Keith's Alhambra Theatre Bertha Kalich will appear and present Mrs. Fiske's excellent dramatic sketch, "A Light from St. Agnes." Ida Brooks Hunt and Cherish Simpson will give a number of operatic selections, and the remainder of the bill will include Mack and Orlin, in "The Wrong Hero"; Bixley and Lerner, who style themselves "the Melba and Caruso of vaudeville"; the Four Athletics, the Sully Family, Inc., "The Information Bureau"; H. T. MacConnell, in "The President of the Thirteen Club"; John Geiger and his violin, Carrell and Harris, dancers; the Dolce Sisters, singers; the Three Gladiators, pantomimic gymnasts, and Madge P. Maitland, in song selections.

Colonial.

Eva Tanguay, the inimitable, will return to New York and B. F. Keith's Colonial Theatre to-morrow afternoon for the week to come. Miss Tanguay will sing some new songs, wear some startling cos-

tumes and entertain as she has in the past. May Tully, with her new sketch of Reno and divorce, "The Battle of Freedom," will also appear, as will Bert Levy, the sketch man; James F. Kelly and Emma Pollock, in "Ginger Snaps," during which Miss Pollock will sing "Maggie Murphy's Home." As in times past in Edward Harrigan's "Rally and the 69th," Nina Morris and her associates, in "The Yellow Pearl," a one-act drama, Correll and Gillette, the Lozano Troupe, tight-wire performers; John Romano and Joe Briglio, as "The Serenaders," and the Mario Trio, gymnasts.

Columbia.

The American Beauties, with a large chorus and ballet, will be the attraction at the Columbia Theatre for this week. The organization is said to be made up of clever and interesting performers, among them Cook and Lorenz, Fay St. Clair, May Holden, Sylvia Jason, Marie Brandon, Edward Lindeman, James Hughes and Thomas Glenroy.

Hammerstein's.

Frank Tinney, blackface comedian of unique methods, is the stellar number at Hammerstein's Victoria. He will appear for one week only, preliminary to his preparation for appearance in a new musical piece, "The System," a bit of drama of the underworld, is another of the bill's interesting features. It will be presented by Taylor Granville and Laura Pierpont, with their company, Ching Ling Foo, the Chinese magician, and his assistants will appear at the Victoria for their fifth and final week. The bill will also include a one-act musical comedy, "The Fifteen Honey Girls"; Visions d'Art, Andy Rice, a Hebrew comedian; Benn Linn, the Gregorio-Elmira company, in a juggling number, and Al Edwards, a musical comedian.

Keith's Union Square.

At B. F. Keith's Union Square the bill will contain a number of vaudeville favorites, Belle Blanche, the singing comedienne, will present a number of new

songs. Mr. and Mrs. Gardner Crane will be seen in their new farce, "The Other One." Adelaide Herrmann, widow of Herrmann the Gnat, will present her latest illusions of magic. Louise Brehan and Mary Ambrose will appear in a one-act musical piece, "Waiting for Mr. Booker," by Herbert Hall Winslow; Alf Grant and Ethel Hoag will give their comedy, "The Troublesome Trunk"; Rose Crouch and George Welch will sing, Charles Drew and company will give a one-act comedy, "Mr. Lynn, of Lynn," and others who will be seen are the De Koe Troupe, jugglers; the Dare Brothers, acrobats, and Sweeney and McMullen, Irish comedians.

Proctor's Fifth Avenue.

A trio of stellar acts will be the bright and shining lights of entertainment at Proctor's Fifth Avenue for the coming week. These are Zelda Sears in her comedy, "The Wardrobe Woman"; Stella Mayhew, assisted by Billie Taylor, in songs, and Maurice and Florence Walton, in dances of the day. In addition the bill will contain McKay and Cantwell, in songs and dances; Frostini, an accordion player; Clara Inge, Redford and Winchester, burlesque jugglers; Burley and Burley, acrobatic Scots, and Harry de Coo, equilibrist.

THE KIND LAWYER.

"Now," said the fatherly old lawyer, "what's the trouble?"

"I want a divorce. My husband has no regular employment, and besides he is cruel. He throws knives at me."

"Throws knives at you, eh? That's a queer fad. How long has this been going on?"

"Several years."

"Then you must have become fairly expert at dodging knives."

"Oh, yes; I can dodge them all right."

"Now, my girl, look here. You don't want a divorce. Make up with your husband and take your knife-throwing specialty into vaudeville. There you are; all your troubles settled at one crack."

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